

# Marche écossaise

sur un thème populaire



Partition d'Orchestre.



# OEuvres de Claude Debussy

## Piano 2 mains

A la Fontaine, de Schumann, extraite des 12 pièces à 4 mains (op. 85), transcrit. . . . .	2.50
Ballade . . . . .	3 »
Danse . . . . .	3.50
Marche écossaise . . . . .	3.50
Mazurka . . . . .	2.50
Nocturnes — N° 1. Nuages . . . . .	3 »
N° 2. Fêtes . . . . .	6 »
N° 3. Sirènes . . . . .	5 »
Pour le piano : Prélude, Sarabande, Toccata . . . . .	7 »
Prélude à l'Après-midi d'un faune. . . . .	5 »
Rêverie . . . . .	2.50
Suite bergamasque : 1. Prélude, 2. Menuet, 3. Clair de lune, 4. Passepied . . . . .	6 »
Valse romantique . . . . .	3 »

## Piano 4 mains

Ballade . . . . .	3.50
Danse . . . . .	4 »
Marche écossaise . . . . .	4 »
Nocturnes — N° 1. Nuages . . . . .	»
N° 2. Fêtes . . . . .	»
N° 3. Sirènes . . . . .	»
Prélude à l'Après-midi d'un Faune . . . . .	6 »
Rêverie . . . . .	3 »
Suite bergamasque : N° 1. Prélude . . . . .	»
N° 2. Menuet . . . . .	»
N° 3. Clair de lune . . . . .	2.50
N° 4. Passepied . . . . .	»
Valse romantique . . . . .	»

## 2 Pianos 4 mains

Fantaisie, pour piano et orchestre. . . . .	12 »
Nocturnes — N° 1. Nuages . . . . .	5 »
N° 2. Fêtes . . . . .	8 »
N° 3. Sirènes . . . . .	7 »
Prélude à l'Après-midi d'un faune. . . . .	7 »

## Piano et Violon

Danse . . . . .	4 »
Il pleure dans mon cœur . . . . .	2.50
Rêverie . . . . .	3 »
Valse romantique . . . . .	»

## Piano et Violoncelle

Il pleure dans mon cœur . . . . .	2.50
Rêverie . . . . .	3 »

## Piano et Flûte

Ballade . . . . .	4 »
-------------------	-----

## Piano et Orchestre

Fantaisie, . . . . .	»
partition d'orchestre. . . . .	40 »
parties complètes. . . . .	50 »

## Orgue

Prélude, Sarabande, Toccata . . . . .	8 »
Rêverie . . . . .	3 »

## Petit Orchestre

Ballade . . . . .	»
Danse . . . . .	»
Marche écossaise . . . . .	»
Prélude à l'Après-midi d'un faune. . . . .	»
Rêverie . . . . .	»
Suite bergamasque . . . . .	»

## Grand Orchestre

Marche écossaise, . . . . .	»
partition d'orchestre . . . . .	12 »
parties complètes . . . . .	20 »
Nocturnes (les trois réunis) . . . . .	»
partition d'orchestre . . . . .	30 »
parties complètes . . . . .	35 »
Chœur des Sirènes, chaque partie. . . . .	1 »
Prélude à l'Après-midi d'un faune. . . . .	»
partition d'orchestre . . . . .	12 »
parties complètes . . . . .	20 »
partition d'orchestre, format de poche. . . . .	3.50
Sarabande et Danse. . . . .	»
partition d'orchestre . . . . .	»
parties complètes . . . . .	»

## Chant et Piano

Ariettes oubliées (P. Verlaine). . . . .	6 »
texte anglais par M. Calvocoressi. . . . .	»
I. C'est l'extase. . . . .	»
II. Il pleure dans mon cœur. . . . .	»
III. L'ombre des arbres dans la rivière. . . . .	»
IV. Paysages Belges, Chevaux de bois. . . . .	»
V. Aquarelles : N° 1. Green. . . . .	»
VI. — N° 2. Spleen. . . . .	»
Beau soir (P. Bourget) . . . . .	1.75
Chansons de Bilitis, de Pierre Louys . . . . .	5 »
1. La Flûte de Pan. . . . .	»
2. La Chevelure. . . . .	»
3. Le Tombeau des Naiades. . . . .	»
Echelonnement des haies (P. Verlaine) . . . . .	2 »
Fêtes Galantes de P. Verlaine . . . . .	5 »
1. Clair de lune. . . . .	»
2. Fantoques. . . . .	»
3. En sourdine. . . . .	»
Proses lyriques : . . . . .	»
De Rêve, De Grève, De Fleurs, De Soir . . . . .	6 »
Le Son du cor s'afflige (P. Verlaine) . . . . .	1.75

# OEuvres de Paul Paray

## Piano 2 mains

Artémis troublée, ballet de Léon Bakst, représenté au Théâtre de l'Opéra, . . . . .	10 »
D'une âme... ...fervente - naïve - légère - rêveuse - malicieuse - fantasque - inquiète et passionnée - tranquille - joyeuse, le recueil. . . . .	6 »
Impressions : I. Nostalgie. II. Eclaircie. III. Primesaut le recueil. . . . .	4 »
Portraits d'enfants . . . . .	2.50
Reflets romantiques : 1 <sup>re</sup> série. Avec esprit et charme - Ardemment - En rêvant - Avec fougue, le recueil. . . . .	4 »
2 <sup>e</sup> série. Souple - Léger - Tendre - Energique, le recueil. . . . .	»
Romance. . . . .	2 »
Prélude, Scherzo et Allegro . . . . .	»
Thème et variations. . . . .	4 »
Valse en ut # . . . . .	»

## 2 Pianos 4 mains

Fantaisie, pour piano et orchestre. . . . .	»
---	---

## Violon et Piano

Humoresque . . . . .	2.50
Nocturne . . . . .	2 »
Sérénade . . . . .	2 »
Sonate, en ut mineur . . . . .	8 »

## Violoncelle et Piano

Nocturne . . . . .	2 »
Sérénade . . . . .	»
Sonate, en si majeur . . . . .	8 »

## 2 Violons, alto et Violoncelle

Quatuor à cordes, . . . . .	»
partition in-16. . . . .	5 »
parties. . . . .	12 »

## Petit Orchestre

Artémis troublée (fragments). . . . .	»
Humoresque, avec violon solo . . . . .	»
Nocturne — . . . . .	»

## Grand Orchestre

Artémis troublée, ballet en 1 acte, partition et parties (en location). . . . .	»
Ouverture héroïque, . . . . .	»
partition. . . . .	»
parties. . . . .	»

## Piano et Orchestre

Fantaisie, en ut #. . . . .	»
partition . . . . .	»
parties. . . . .	»

## Chant et Piano

Le Champ de bataille (Th. Gautier) baryton . . . . .	2.50
Chanson napolitaine (P. May) voix moyennes . . . . .	2 »
Chanson violette (A. Samain) voix moyennes . . . . .	2.50
Le Chevrier (de Hérédia) voix moyennes . . . . .	2.50
L'Embarquement pour l'Idéal (C. Mendès), voix moyennes . . . . .	2 »
Il est d'étranges soirs... (A. Samain), voix moyennes . . . . .	2.50
Mortes les fleurs (P. May) voix moyennes . . . . .	2 »
Le Papillon (J. Aicard) voix moyennes . . . . .	2.50
La Plainte (L. Palé) ténor ou soprano . . . . .	2 »
La Promesse (G. Monloya) ténor . . . . .	2 »
Trois Mélodies sur des poésies de Th. Gautier : . . . . .	»
I. Infidélité. . . . .	»
II. La dernière feuille. . . . .	»
III. Serment. . . . .	»
le recueil, voix moyennes . . . . .	4 »
Villanelle (Th. Gautier) baryton . . . . .	2 »
Viole (A. Samain) voix moyennes . . . . .	2.50
Yanitzka, Légende dramatique en 1 acte. Poème de G. Spitzmuller, partition chant et piano . . . . .	10 »

## Chant et Orchestre

La Promesse, ténor (matériel d'orchestre en location) . . . . .	»
--	---

CLOSED

SHELF

Paris. — JEAN JOBERT, Editeur, 44, Rue du Colisée (8<sup>e</sup>)

(Fonds FROMONT, WEILLER &amp; JOBERT réunis)

Sole agent for the British Empire (excluding Canada)

J. R. LAFLEUR &amp; SON Ltd. 147 Wardour street. LONDON W. I.



## 1

1

1

1

1

1

1

1

**E. 1410 F.**

10  
cresc. - - - - -  
à 2  
f  
p cresc. - - - - -  
p cresc. - - - - -  
10  
p cresc. - - - - -  
à 2  
p cresc. - - - - -  
10  
p cresc. - - - - -  
à 2  
p cresc. - - - - -  
p Otez les sourdines  
p cresc. - - - - -  
cresc. - - - - -  
f  
sf p  
10  
sf p  
10  
(Bouchés)  
pp  
(Bouchés)  
pp  
Timb. LA-MI  
2  
Unis.  
arco  
pizz. f  
pizz. f  
pizz. f  
pizz. f  
Div.  
Unis p  
cresc. - - - - -  
mf  
E. 1410 F.

1<sup>o</sup> Solo

*p*

1<sup>o</sup> Solo

*p*

*pp*

*pp*

1<sup>o</sup> (sourdine)

Tromp.

2<sup>o</sup> (sourdine)

*p*

*p dim.*

*pp*

*p*

Timb.

*pp*

*pp*

Unis

*pp*

*pp*

*pp dim. molto pizz.*

E. 1410 F.



Pte Fl.  
 3  
 1<sup>o</sup>  
 G<sup>des</sup> Fl.  
 2<sup>o</sup>  
 H<sup>b</sup>  
 Cor ang.  
 Cl.  
 Bons  
 Cors  
 Tromp.  
 2<sup>o</sup>  
 Tromb.  
 3

dim.

dim.

dim.

dim.

dim.

1<sup>o</sup>

p

p

p

mf e cresc.

mf e cresc.

mf e cresc.

mf e cresc.

mf e cresc.

1<sup>o</sup>

2<sup>o</sup>

3<sup>o</sup>

4

arco

p

arco

p

arco

p

arco

p

mf e cresc.

pizz.

div.

mf e cresc.

mf e cresc.

pizz.

mf e cresc.

pizz.

mf e cresc.

This page of musical notation is for a string quartet, consisting of four staves (Violin I, Violin II, Viola, and Cello/Double Bass). The notation includes various musical elements:

- Violin I:** Features a melodic line with notes, rests, and dynamics such as *f* (forte) and *p* (piano). It includes a 10-measure rest and a 10-measure melodic phrase.
- Violin II:** Features a melodic line with notes, rests, and dynamics such as *f* and *p*. It includes a 10-measure rest and a 10-measure melodic phrase.
- Viola:** Features a melodic line with notes, rests, and dynamics such as *f* and *p*. It includes a 10-measure rest and a 10-measure melodic phrase.
- Cello/Double Bass:** Features a melodic line with notes, rests, and dynamics such as *f* and *p*. It includes a 10-measure rest and a 10-measure melodic phrase.
- Performance Instructions:** The word "arco" (arco) is written above the Cello/Double Bass staff, indicating that the instrument should play with the bow.
- Other Markings:** The word "unis." (unison) is written above the Cello/Double Bass staff, indicating that the instrument should play in unison with the other strings.

This musical score is for a string quartet and harp. It consists of 11 staves. The top five staves are for the string quartet (Violin I, Violin II, Viola, and Violoncello/Double Bass). The sixth staff is for the Harpe (Harp). The bottom five staves are for the string quartet (Violin I, Violin II, Viola, and Violoncello/Double Bass). The score is in 2/4 time and features complex rhythmic patterns, including triplets and sixteenth notes. Dynamic markings include *sf* (sforzando), *p* (piano), *mf* (mezzo-forte), *f* (forte), and *mp* (mezzo-piano). Performance instructions include *pizz.* (pizzicato) and *arco* (arco). The score is marked with a '5' in a box at the beginning of the first system and a '5' in a box at the beginning of the second system. The piece is identified as E. 1410 F.

Harpe

pizz.

arco

mp

f

sf

p

mf

5

5

[illegible]

**E. 1410 F.**



[illegible]

This page of musical notation is for a string quartet, consisting of four staves (Violin I, Violin II, Viola, and Cello/Double Bass). The music is written in a key with one flat (B-flat) and a 4/4 time signature. The notation includes various musical elements such as trills (tr), triplets (3), and dynamic markings (p, mf, f, pp, cresc., molto cresc.).

Key musical features and markings include:

- Violin I:** Starts with a *p* dynamic. Features a *poco a poco cresc.* marking and a *molto cresc.* marking. Includes a *tr* (trill) and a *molto cresc.* marking.
- Violin II:** Starts with a *p* dynamic. Features a *poco a poco cresc.* marking and a *molto cresc.* marking. Includes a *tr* (trill) and a *molto cresc.* marking.
- Viola:** Starts with a *p* dynamic. Features a *poco a poco cresc.* marking and a *molto cresc.* marking. Includes a *tr* (trill) and a *molto cresc.* marking.
- Cello/Double Bass:** Starts with a *p* dynamic. Features a *poco a poco cresc.* marking and a *molto cresc.* marking. Includes a *tr* (trill) and a *molto cresc.* marking.

The page concludes with a *pp* (pianissimo) marking and a *cresc.* (crescendo) marking.







# Calme

Meno tempo  
Cor ang.

9

solo

3<sup>o</sup> et 4<sup>o</sup>  
Cors *p* *p*  
*p* doux et expressif  
2<sup>ds</sup> Vons Sourdines  
Altos Sourdines *pp*  
Velles Sourdines *pp*  
C. B. 2 pupitres soli *pp*

G<sup>des</sup> Fl.  
Cor ang. *p* dim. *p* *molto dim.*  
Cors *pp* *pp* *pp* *molto dim.*  
2<sup>ds</sup> Vons  
*pp*  
*pp*  
*ppp*

This musical score is for a piece titled "E. 1410 F.". It consists of 16 measures across 12 staves. The notation includes various musical symbols such as notes, rests, beams, and slurs. Dynamics are indicated by letters like *p*, *pp*, *ppp*, and *ppp*. Performance instructions include "1<sup>o</sup> Solo", "Div.", and "pizz.". The score is written in a key signature of one flat (B-flat) and a common time signature (C). The staves are arranged in a system with a grand staff (treble and bass clefs) and a harp section (labeled "Harpe"). The bottom staff has a "pizz." instruction. The score is a complex arrangement of musical parts, likely for a chamber ensemble or a soloist with accompaniment.

1<sup>o</sup> Solo

Harpe

Div.

pizz.

E. 1410 F.

**E. 1410 F.**

**E. 1410 F.**

12

Harpe

Div.

Unis

12

Tutti Div.

sourdines

E. 1410 F.



**E. 1410 F.**



Musical score for "L'Éclaircie" from "Les Contes de la Chanson de Roland". The score is for a full orchestra and includes parts for Harpe (Harp). The music is in 6/8 time, key of B-flat major. The score features various dynamics (pp, p, pp morendo, p, pp dim., p, pp, ppp) and articulations (Bouché). The Harpe part is marked "Harpe" and "Otez les sourdines" (Remove the mutes). The score is numbered "E. 1410 F." at the bottom.

**Più mosso poco a poco**

(Bouché et cuivré)

Harpe *p*

**Più mosso poco a poco**

1<sup>o</sup> Vous

2<sup>o</sup> Vous

Unis

pizz.

pp

Div.

pizz.

pp

Div.

pizz.

pp

Div.

pizz.

pp

Unis

**13** sempre mosso

15 sempre mosso

The musical score is written for five staves. The first four staves are in treble clef, and the fifth staff is in bass clef. The key signature has one flat (B-flat). The tempo is marked 'sempre mosso'. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). There are also markings for 'Unis' (unison) and 'f' (forte) in the bass staff. The score is divided into measures by vertical bar lines.

This image shows a page from a musical score, likely for a symphony. The page is filled with multiple staves of music, each containing various musical notations such as notes, rests, and dynamic markings. The notation is in black ink on a white background. The staves are arranged in a vertical column, with some staves having a key signature change (e.g., from C major to G major). The dynamic markings include 'mf' (mezzo-forte) and 'pizz.' (pizzicato). The page number '14' is visible in a box near the bottom center. The overall layout is typical of a professional musical score.



**E. 1410 F.**

This musical score page, numbered 27, contains ten staves. The top five staves are for string instruments (Violins I, Violins II, Violas, Cellos, and Double Basses), and the bottom five are for woodwinds and percussion (Flutes, Oboes, Clarinets, Bassoons, and Timpani). The score is written in a key with one sharp (F#) and a 2/4 time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics such as *p* (piano) and *tr* (trill) are indicated. Performance instructions like *à 2*, *10*, *pizz.* (pizzicato), and *arco* (arco) are present. The bottom staff, labeled 'Timb.', shows a timpani part with trills and a *p* dynamic. The score concludes with a final measure on the bottom staff.

à 2

10

*p*

*tr*

*p*

Timb.

*p*

*pizz.*

*p*

*pizz.*

*p*

Div.

Div.

*arco*

*arco*



**E. 1410 F.**



This musical score page, numbered 29, features a complex orchestral arrangement with multiple staves. The top section includes woodwinds (flutes, oboes, clarinets, bassoons) and strings (violins, violas, cellos, double basses). The bottom section includes a timpani part and vocal staves. The music is written in a key with one sharp (F#) and a 2/4 time signature. The score includes various musical notations such as notes, rests, dynamics (e.g., *f*, *sf*), and articulation marks (e.g., *tr*). The vocal parts have lyrics in French, including "(en dehors)". The score is published by E. 1410 F.

Timb.

(en dehors)

(en dehors)

Div.

Div.

E. 1410 F.

**19** En animant peu à peu

[illegible]

Très animé, jusqu'à la fin

The musical score is arranged in 12 staves. The first six staves are for melodic instruments, and the last six are for percussion. The percussion section includes Timb., Cymb., Tamb., and Div. (Divisi). The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *molto cresc.*, *f*, and *tr* are used throughout. The tempo/mood instruction "Très animé, jusqu'à la fin" appears at the top right and again in the percussion section. The score concludes with a final measure marked "pizz." (pizzicato).

This musical score, titled "E. 1410 F.", is a multi-staff composition. It begins with a key signature of three sharps (F#, C#, G#) and a common time signature. The score is divided into two main systems. The first system consists of six staves. The top two staves feature trills (tr) and dynamic markings of *f* (forte) and *p* (piano). The third staff contains a melodic line with eighth and sixteenth notes. The fourth staff is mostly rests. The fifth staff has trills and dynamics. The sixth staff is a bass line. The second system consists of eight staves. The first two staves are melodic lines with eighth and sixteenth notes, marked with *p*. The third staff continues the melodic line. The fourth staff is a chordal accompaniment marked with *p*. The fifth staff is a bass line marked with *p*. The sixth staff is labeled "Cymb." and contains rhythmic notation. The seventh and eighth staves are melodic lines marked with *p* and "arco". The score concludes with a final dynamic marking of *p* on the eighth staff.

Musical score for orchestra and strings, page 33. The score is in G major (one sharp) and 2/4 time. It features multiple staves for woodwinds, brass, strings, and percussion. The woodwinds (flutes, oboes, clarinets, bassoons) play a rhythmic pattern of eighth and sixteenth notes. The brass (trumpets, trombones, tuba) play sustained notes and chords. The strings (violins, violas, cellos, double basses) play a rhythmic pattern of eighth and sixteenth notes. The percussion includes timpani and cymbals. The score is marked with dynamics such as *f* (forte), *ff* (fortissimo), and *sf* (sforzando). There are also markings for *tr.* (trill) and *arco* (arco).